



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A FACULTY RECITAL

featuring

HELMUT BRAUSS, pianist

SUNDAY, JANUARY 18, 1987

8:00 P.M.

Convocation Hall, Old Arts Building

PROGRAMME

Sonata Op. 27 No. 1,
E-flat Major (1801)

Ludwig van Beethoven
(1770-1827)

Andante - Allegro - Andante -
Molto Allegro e vivace -
Adagio con espressione -
Allegro vivace - Adagio con espressione - Presto

4 Impromptus Op. 90 (1827)

Franz Schubert
(1797-1828)

- 1) Allegro molto moderato
- 2) Allegro
- 3) Andante
- 4) Allegretto

INTERMISSION

Fantasy Op. 17 C-Major (1836)

Robert Schumann
(1810-1856)

Durchaus phantastisch und leidenschaftlich
vorzutragen (fancyful and impassioned)

Maestro sempre con energia

Lento

Motto: "Durch alle Töne tönet im
bunten Erdenraum ein leiser
Ton gezogen für den, der
heimlich lauschet."
(Schlegel)

PROGRAMME NOTES

Sonata Op. 27 No. 1,
E-flat Major (1801)

Ludwig van Beethoven
(1770-1827)

In his earlier Sonatas Beethoven was still adhering to the generally accepted Sonata form schemes predominant at that time. However, soon considerable changes took place which are increasingly perceivable throughout his middle period culminating in his own late style, when form was largely dominated by the visionary content of a musical expression which according to Beethoven himself, should rather be like a "declamation or speech". Towards his middle period Beethoven seemed increasingly concerned with the creation of a unified concept for his sonatas. The first specific example is Op. 27, 1, in which all movements (sections) are linked by "attacca" indications. The reminiscence of the slow movement shortly before the Coda (Presto) is also significant in this context. In spite of these aspects it is the psychological rather than formal unity which is difficult for any performer to trace and realize.

4 Impromptus Op. 90 (1827)

Franz Schubert
(1797-1828)

As if in some way subconsciously aware of his forthcoming parting from this world, Schubert displayed a nearly frantic activity of composing one master work after the other during 1827/28. Among them were the "Impromptus" Op. 90 and Op. 142. The title "Impromptu", originally indicative of a somewhat extempore piece, was first used by Schubert's contemporary Jan Hugo Voříšek for some pieces in the common A-B-A form published under that title. However, Schubert had not given his op.90 pieces specific titles; the term "Impromptu" was provided by the publisher Haslinger, who also has the dubious credit of simplifying the keysignature and rhythmic indications of Op.90, 3 in the first edition in order to make this piece "palatable" for "easy sale." All the 4 pieces have their own special characteristic expression: in the first the somewhat ominous, ever pulsating repeated notes remind us of the tragic song "Der Erlkönig". The second and fourth are somewhat similar with strongly contrasting sections as their main formal features. They often tend to be considered merely as virtuosic pieces, a fallacy which deprives them of their inherent poetic qualities. The most beautiful and haunting is No. 3 in which an endlessly singing line is meandering through the most tenderly lyrical and deeply dramatic realms.

PROGRAMME NOTES continued

Fantasy Op. 17 C-Major

Robert Schumann
(1810-1856)

The monumental Fantasy Op. 17 in C-Major was written by Schumann as a contribution to the erection of a Beethoven Monument in Bonn. He then titled the three movements "Ruins, Trophies and Palms" thereby creating poetic associations, which later on were supplemented in the first edition by a highly evocative, romantic motto by the German poet Schlegel: "Durch alle Töne tönet, im bunten Erdenraum, ein leiser Ton gezogen, für den der heimlich lauschet" (Through all the tones of Earth's many-hued dream, one soft-drawn tone is sounding for the one who listens intensely). Schumann's "Florestan" and "Eusebius" natures seem to find a perfect expression in this tremendous work, which in scope and depth is only rivaled by the composer's Kreisleriana Op. 16.

Helmut Brauss